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DANCE PERSPECTIVES ELEVEN

THE DANCING PRICES OF DENMARK

BY TOM G. VEALE

SUMMER 1961

DANCE PERSPECTIVES
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IN PERSPECTIVE

In recent years America has delighted in Danish imports, among them contemporary furniture—sleek and sophisticated—and the Royal Danish Ballet—sparkling with a demure old-fashioned charm. We have admired the artistry of both, though their respective attractions seem to stem from completely different cultures, strangely co-existing on the small peninsula that is Denmark.

There are signs now that the distinction might not endure. With increasing determination, the Ballet is breaking away from its long-revered traditions and encouraging the development of a more up-to-date approach. A great and unique heritage is in danger of obliteration. But there are many who are fighting to preserve it. And they may be optimistic in recalling that the Royal Danish Ballet has withstood many pressures. Through a good part of the last century it held itself aloof from the momentous events that were altering the character of its nation. Through wars and social upheavals, through changes in artistic climate—from elegant French classicism to stark realism—the Copenhageners flocked to applaud the Ballet's legendary gods, ethereal sprites, and picturesque peasants.

Our story begins at the close of the eighteenth century, when the Danish capital was a prosperous city of some 80,000 inhabi-

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tants. A fine fleet of merchant ships filled its busy harbor. There were splendid libraries and a university. There were parks and amusement centers. The Ballet was popular as were the plays at the Royal Theatre, where continental comedies and tragedies were played. Life was pleasant—at least for the upper classes.

But trouble was brewing for Denmark as it was for most of Europe. In 1801 there was fighting with England. In 1807, with the Danes unfortunately allied to France, there was war with Prussia, ending, in 1814, in the loss of Norway and a declaration of bankruptcy by the State. Yet if France—in the person of Napoleon—had let her down, Paris—as the matrix of the arts—was soon to give Denmark the Romantic ballet. Weren't vistas of misty moonlight and visions of floating white tarlatan solace enough?

For many they were. But discontent was rife among the Danish farmers, and a strong liberal movement was developing to threaten the heretofore absolute power of the Crown. Industrialization was changing the character of the nation's economy. In 1864 another war with Prussia cost Denmark her duchy of Schlesvig-Holstein.

Through the turbulent years the Royal Danish Ballet went its happy way. There were problems, of course. In periods of too great political distraction, attendance at the Royal Theatre dropped a little. And there was the modernization of the drama, with the socially critical plays of Ibsen coming into the reper-

AT LEFT: The Royal Theatre in 1862

FAR RIGHT: The Royal Theatre today

tory. Could the Ballet, still peopled by gnomes and fairies, survive such onslaught? It did. For the nineteenth-century kings of Denmark—whether liberal or conservative in matters of government—liked the Ballet and liked it as it was. And as it was, it stayed.

The style, once so securely and now so precariously preserved, was born of the Romantic Era. In Danish literature, Romanticism was epitomized in the mystical, nostalgic poems of Adam Oehlenschläger. In dance, its prototypes were August Bournonville's *Sylphide*, with its heroine the incarnation of fragile, unattainable beauty, and *Valdemar,* with its gallant hero-king out of the epic Norse past. To the mystery and melancholy of literary Romanticism, the Bournonville ballets added the colorful gaiety of folk characters to build a rich, appealing art form.

To interpret his choreography, Bournonville needed a special kind of dancer. Technical skill was essential, of course. But beyond that he required certain qualities—a delicate charm and sweetness in the women; a virile nobility in the men. As director of the Royal Theatre's ballet school, where he could train his performers from childhood, he had an opportunity to foster exactly those traits he most wanted in his dancers. Did he also, perhaps, cultivate properties that were, to some degree, peculiar to the Danish character and therefore especially responsive to his influence?

Whatever the balance of causes, Bournonville developed a

company of excellent exponents for his works. In the 1830's he produced the remarkable virtuoso Lucile Grahn, and in the 1840's his star was the lovely Augusta Nielsen. But neither danced long in her native land.

The sustaining glory of the Bournonville company were a brother and sister, who had no Danish blood in their veins and who had received their early training as acrobats and pantomime actors in the popular amusement area on the outskirts of the city. It was the members of the Price family who most perfectly embodied the enduring Romantic spirit of the Royal Danish Ballet.

Now, after their shopping forays in search of streamlined teak and stainless steel, tourists may visit the Royal Theatre, where the roles created by Juliette and Valdemar Price are still being danced. Or they may stroll to the shore to see the statue inspired by Ellen Price—the dancer-niece of Juliette and Valdemar. There, steadfast in her Romantic revery, sits the Little Mermaid, serenely overlooking the passage of time in Copenhagen harbor.

* * *

The saga of this remarkable theatrical dynasty is told by Tom G. Veale, a long-time ballet lover, who was so enchanted by the Danes that he learned their language in order to read about their dancers. Now, for the first time in English, he gives us the story of the Price family of Denmark.

ACKNOWLEDGMENTS

Most of the material used in the preparation of this monograph was either lent, or generously given, from her private collection by Miss Lillian Moore; without her counsel and guidance, my interest in the Prices would not have gotten beyond the stage of curiosity. My sincerest thanks are extended to Miss Moore and, for encouragement, assistance and advice, to Erik Bruhn, Ivor Guest, Svend Kragh-Jacobsen, Niels Bjørn Larsen, Mrs. Frederick Thomas Manley, Miss Hope Sheridan, and my parents, Mr. and Mrs. Thomas Veale.

T.G.V.

The abbreviations used in the text are described on page 58.

A genealogy of the Price family follows page 58.

PICTURE CREDITS

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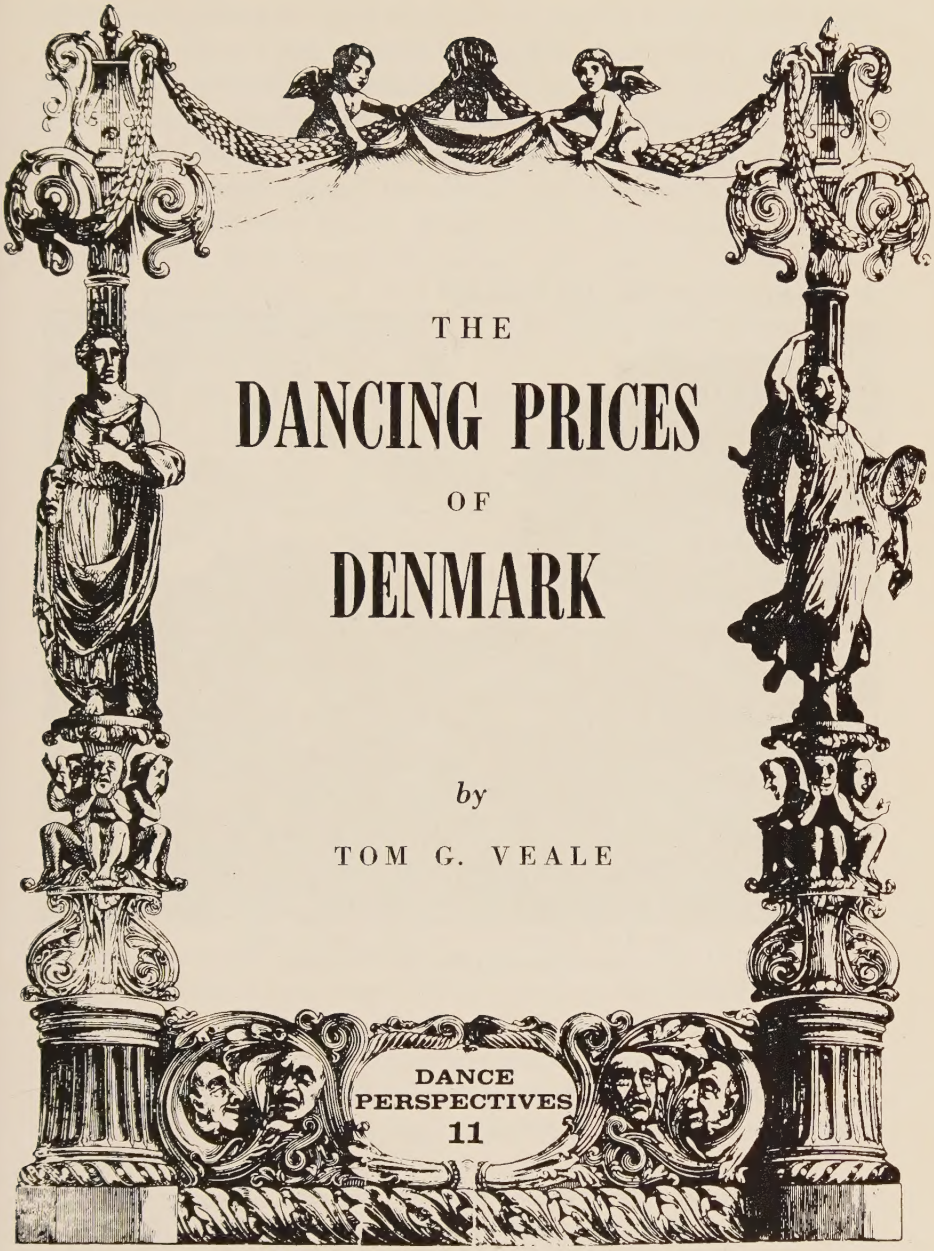
ON THE COVER: Sophie, Juliette, and Amalie Price in *Pas de Trois Cousines*, after the painting by Edvard Lehmann



THE

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OF

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PERSPECTIVES
11

THE FOUNDING FATHERS

The Fun Theatre of the Price family, after a contemporary print by J. P. Lund

In 1795 James Price left his native London to become a resident of Copenhagen. According to the *Danish Biographical Lexicon*, Price came from a family of English circus riders. However, his famous grandson Valdemar Price is said to have described him as the spendthrift son of a well-to-do tobacco manufacturer, who hoped James would become a parson or lawyer (*LMC* 2).

To the Danish capital the thirty-four-year old Price brought his wife, the former Hanne Todd (or Tott), whom he had met in Hamburg. Both were professional entertainers. To insure the correct pronunciation of their name in Danish, they would have had to change the spelling to "Prajs." Since they did not, the Danes called them "Preese."

At first James Price gave equestrian performances in the vicinity of the Jaegersborg Deer Park (Dyrehaven) in the summer, appearing in the provinces and going even as far as Norway in the winter. Later he joined with Giuseppe Casorti, the famous Italian Pierrot and author of pantomimes, who had come to Copenhagen in 1800. Together they introduced Italian pantomime to Denmark, the most hospitable, perhaps, of all its foreign homes. After appearing at the court theatre at Christiansborg, James established the Danish National Summer Theatre in the semi-rural section of Copenhagen known as Westbridge (Vesterbro). It was a small, wooden structure near the Royal Shooting Range. In 1817 his family replaced this with another "wooden booth," the famous Fun Theatre (Morskabsteater).

James and Hanne brought their children before the public at the earliest age possible, the youngest of the three daughters being but sixteen months old at the time of her debut. Great favorites of the Copenhageners, the little girls—Isabella, Louise, and Hanna—were especially popular as performers on the slack wire (*LMC* 17). As entertainers in a popular theatre, they became skilled in all types of stage performance, acting the full range of pantomime roles, singing, appearing as equilibrists, and—above all—dancing.

At the turn of the century, when memories of the terrible naval defeat, suffered at the hands of Nelson, were fresh in Danish minds, it was no mean achievement for an Englishman to win

favor in Copenhagen. But Price won and retained popularity through his talent and skill, his enterprise, and the notable respectability that was always a family characteristic.

Two years after his arrival in Denmark, James Price, celebrating Shrove Tuesday in a fashionable Copenhagen restaurant, choked to death on a chicken bone. His widow was to maintain his theatre, and his three sons were to carry on the family tradition that was already so well established in Denmark.

Hanne subsequently married Frantz Joseph Kuhn, who assisted her in the management of the theatre. As the children grew, the reputation of the Prices grew also, and when the family opened the Fun Theatre, they established what was to be a home for them for the next thirty years.

Isabella Price married J. F. Winther, thereby becoming the step-mother of two celebrated tightrope walkers, Carl and Josephine Winther. The other two daughters married outside the profession, so the family enterprise came to rest in the hands of Hanne, her sons, and their step-father.

All three sons married members of prominent theatrical families. In a double wedding, and against the wishes of the brides' father, the younger James was married to the English dancer Rosa Sophie Caroline Lewin, and Flora Lewin became the bride of Adolph (*LMC* 17). Carl Price married into the renowned Franconi family and transferred his activities to Italy and France, where all his children performed. In 1840, billed as the Company of Children *(Compania dei Ragazzi),* the Prices gave pantomimes, danced on the tightrope, did gymnastic exercises, and other specialties at the Ducal Theatre in Parma.[1]

In Denmark the two branches of the family were those headed by the brothers James and Adolph. James was famous as a Harlequin, and later as a Cassandre, while Adolph was perhaps one of the best Pierrots in all Europe. Their wives, who were very proper and genteel as well as beautiful, both excelled as Columbines (*LMC* 17).

The two families lived in the amusement area of Westbridge in houses adjoining one side of their theatre, opposite the rifle range. It was an area where shade trees spread across white garden walls, flowers bloomed in windows and gardens, and the

clang of a bell announcing the presentation of a pantomime was a most familiar sound. One two-storied house stood behind the other. In the front building James Price the younger lived with his wife Rosa and their children—Amalie, Julius, and Carl. In the building to the rear lived Adolph Price, his wife Flora, and their children—Juliette, Theodor, Sophie, and Valdemar. Behind the homes was a large garden, where the donkey that appeared in the pantomimes was pastured during his off-stage hours and became a playmate for the children. Indoors, the small Prices were often entertained by visits from their Aunt Bella, who told them frightening ghost stories. Her phantoms filled the theatre, especially at dusk, but closer inspection revealed that the spectres were actually rats.

These scurrying invaders were a grave problem to the Fun Theatre because they were, from time to time, accused of chewing the ladies' gowns or even of biting a patron on the leg. But more than half a century later Valdemar Price, defending the scene of his childhood, asserted that it was really not much different in the old Royal Theatre (the Comedy House [*Komedie Hus*], which had opened in 1748). There Valdemar remembered not only having seen rats run along the cornice above the stage, but having been present when one lost its footing and fell down on a double bass player.

In addition to being one of the outstanding Pierrots of the time, Adolph Price had a variety of accomplishments. He learned languages from the many artists who came from foreign countries to appear in the family's theatre. He was musical, having an excellent singing voice, as well as being an accomplished guitarist. He was also a skilled pyrotechnist, who made all the many displays of fireworks used in the performances himself, and it was said of the Prices that "they didn't spare the gunpowder" (*LMC* 2).

Adolph Price could also carve wood, model clay, paint, and draw. He not only designed and painted the scenery for the various pantomimes and ballets, but also produced the tricks that were essential to those arts. In this field he never failed to amaze the Copenhagen audiences. One of his outstanding achievements, created for the pantomime *A Trip to Egypt,* was

a traveling panorama of landscape twenty-four yards long, the like of which the people of the city had never seen before (*LMC* 2).

Adolph's instructor in drawing was none other than Bertel Thorvaldsen, Denmark's revered classical sculptor and one of the country's great artistic personalities. Thorvaldsen was not only Adolph's teacher but an esteemed friend, who frequently visited the Price household along with such other renowned contemporaries as Joachim Ludwig Phister, the famous actor, and Adam Oehlenschläger, the distinguished Romantic poet.

Some idea of what is was like to be a very small member of such a family is provided by Valdemar Price's recollections of his early days in the Fun Theatre.

His first role was that of Cupid in the ballet *Pygmalion*. In the middle of the stage stood a green bush. By the mechanical ingenuity of Adolph Price the bush was suddenly transformed into a rose, out of which Cupid was to rise and shoot his arrow. In order to make his magical appearance, the five-year-old Valdemar had only to mount two or three steps, but for the chubby little Cupid those steps were too much, and he tumbled back to the delight of the audience. From the wings his mother sternly commanded him to rise again. Counting aloud in his piping voice, he climbed only to tumble once more, his debut ending to the accompaniment of the hilarity of the audience and the wild howls of the distressed and terrified performer.

This mishap marked the beginning of ten years of appearing with the family troupe. Valdemar was included in all the ballets and in the Casorti-style pantomimes and the equilibristic specialties. In the pantomimes he appeared, at one time or another, in every one of the roles, excepting only that of Columbine. It was the sort of varied training and experience that was the lot of all the young artists of the family, and it was not all fun.

Valdemar especially disliked his role in *The Brazilian Ape*.[2] As the innocent child, he was snatched by the ugly ape, who climbed into a tree and set him perilously on a thin branch, where the little fellow had to sit while a loathsome snake twined up the trunk to eat him. At the last moment, the ape returned to rescue the child, but with the elimination of one hazard a

whole new series of perils commenced. The ape was pursued by the parents of the child, and in fleeing he penetrated high up into the mountains of the scene where, with the child under his arm, he leaped back and forth from crag to crag, with dangerous rocks below.

Valdemar found it more pleasant to play in the children's ballets, like *Mr. and Mrs. von Linsen,* in which his sister Juliette appeared as the hero, cousin Amalie was the hero's sweetheart, and Valdemar was an elderly man. His principal exertion in the role consisted of wriggling his behind. Even better he liked the

Pantomine figures painted by James Price the younger for the Fun Theatre, 1829

part of the Devil in *Harlequin, Mechanical Statue* for in that role he had no worries other than that he might have his tail pulled off. There were also the many pantomimes, such as *Pierrot's Family,* in which no fewer than twelve Prices, one after the other in steps, appeared together.

The large and versatile family attracted not only the unsophisticated, but also the fashionable public. There was even a royal box in the old theatre where King Frederick VI himself, Crown Prince Ferdinand, and Princess Caroline were often seen. A Chinese Dance was especially to the royal taste, and the three

Aftenunderholdning

i

CASINO.

Idag, Loverdag d. 2. Mai 1857, Kl. 7,
gives med velvillig Assistance af **Frk Lundahl, dHrr. Albert Petersen** og **Kolling** en Aftenunderholdning i **Casinos store Sal,**
af følgende Indhold:

Ouverture til Elverhøi, af Kuhlau.

1ste Afdeling.

4 nye Tableauer,

arrangerede af Undertegnede.

Drømmebilleder Phantasie af Lumbye.

2den Afdeling

Grand Valse af Luigi Benzano (ny) synges af Frk Lundahl.
Solo for Violoncelle, comp. og udføres af Hr. Albert Petersen.
Declamation af Hr. Kolling.
Arie af Jægerbruden, synges af Frk Lundahl
Fakkeldands af Meyerbeer.

3die Afdeling.

Pas de deux, dandses af Christian og Albert Price.
Maria-Bals af Lumbye.

4de Afdeling.

Guldnoglen

eller Trylleriets Magt,

comisk Pantomime i 2 Akter.

Personerne:

En Troldmand	Theodor Price.
Kassander	Hr. J. Price.
Columbine	Mad. Rosa Price.
Pierrot	Hr. A. Price.
Harlequin	Waldemar Price.
Skræddersen	Carl Price.
En Djævel.	En Mavs.

Orchesteret anføres af Hr. Musikdirecteur **Lumbye.**

Billetter faaes idag, Loverdag, i Billetcontoiret tilhøire, fra Kl. 9 til 11 til forhøiet Pris og fra Kl 11', til 2 samt fra Kl. 4 Eftermiddag til de sædvanlige Priser.

Forfattet: **Rosa Price.**

Trykt hos M. W. Wolfersen, Spongaden Nr 11

Loverdag.

small Orientals—Juliette, Amalie, and Sophie—were commanded to appear at the royal palace to repeat it. The dance was probably the same as the Chinese Trio performed by their cousins in Italy.

There were other regular patrons, less royal but no less famous, who included—besides the family friends Oehlenschläger and Phister—the great romantic actor Michael Wiehe and Niels W. Gade, composer of music for several ballets at the Royal Theatre. Gade enjoyed the old-fashioned music of the pantomimes, which he found droll.

So the summer seasons passed for the Prices in their own theatre, but the winters were a different matter. Then all operations in the amusement area on the outskirts of the city ceased, the Fun Theatre included. To a theatrical family this meant traveling to find winter employment. They went on various professional tours in Denmark and abroad, especially in the years from 1831 to 1836, when they appeared in Holland, Germany, and Russia. Travel was strenuous then, being neither fast nor comfortable, and the difficulties were augmented by the twin facts of the Prices' northern itineraries and winter-time engagements. Steamboats were rare and passage on them expensive. The family had to travel on sailing ships, which were—of course—much slower. Often they were a month voyaging to their destination. Sometimes they were becalmed, and the superstitious seamen would demand that all needlework be put away. On such occasions of enforced leisure they would ask Adolph Price to bring out his guitar and sing to them, and he would sit on the deck amidst a crowd of hard-bitten sailing hands, who listened intently to his music.

On such a ship, the Russian *Nicolai,* bound from Copenhagen to St. Petersburg, Amalie Price was born in 1831. She was christened in St. Petersburg in the German Reformed Church. Two years later her brother Julius was born in Nijni-Novgorod.

On land, travel was by horse-drawn vehicles, either wagons or sleds, depending on the season. Many times the Prices drove to St. Petersburg, Moscow, and even as far as Kazan to appear at the great fairs and markets, and there were lesser stops be-

AT LEFT: Poster announcing a Price family performance at the Casino

tween. They traveled across the ice-bound steppes and through dense forests, often with baying packs of wolves in fleet pursuit, the howls of the hungry marauders driving the terrorized horses to still greater bursts of speed in their efforts to outdistance them, while the men were kept busy shooting at the pursuers on all sides of the sleds.

Another serious hazard was the ever-dangerous fires that kept the flimsily built fair booths, where they gave their performances, intensely heated. In St. Petersburg the ambulant artists did splendid business, their elaborate and graceful tightrope dancing attracting particular attention, so that they had full houses three times a day. Then one evening fires broke out simultaneously in all four corners of the theatre, the presumption being that they were set by jealous competitors. The theatre was burned to the ground, and in all the excitement the cashier ran away with the cash box.

In 1836 the family abandoned touring and kept to their base in Copenhagen, where they sustained the repertory at such an artistic level as to merit the support of Thorvaldsen and Oehlenschläger, who—as arbiters of taste—set the example for the fashionable public to follow. However, the Prices resumed touring in the period from 1843 to 1847. This time they went to Norway and Sweden, parents and children installed in a pair of wagons, rolling from town to town like true barn-stormers.

In one accident a wagon tumbled off the road, down onto the frozen surface of a river, where it landed upside down. Flora Price broke her shoulder blade and, so remote was the region, that is was five days before she could obtain medical attention.

Once they stayed in a cabin in the mountains. In the ground floor rooms pigs ran around, and in the loft, where the children slept, the snow came in so thickly they were all white when they awoke in the morning. All they could obtain to eat was potatoes, so Adolph Price went hunting and got a few game birds.

One day, when they were deep inside a forest, the hired driver began to utter peculiar sounds, like bird calls, and at the same time slowed down. The men, immediately suspicious, demanded an explanation. The driver replied that he was lost and was trying to summon help. Adolph turned the barrel of his gun on the

driver's breast and quietly informed him that if he did not find the right way quickly the gun would be fired. The driver's sense of direction was immediately restored, and he led them out of the woods. The next day the Prices learned that a gang of robbers had struck the area and ravaged it.

Touring was profitable at the beginning, but increasing difficulties changed the way of life of all the family. Tivoli opened in 1843 and, from the start, was a formidable rival to the Fun Theatre. The latter was now an old structure, and as competition from the new pleasure gardens reduced receipts, just as the needs of the growing family multiplied, there were fewer funds for repairs and renovation of the theatre that had been home to three generations. The success of the early Scandinavian seasons was offset by a great loss in Stockholm, and when the family returned to Denmark they found it more difficult than ever to attract audiences. The great political turmoil, which was building to touch off a series of revolutionary outbreaks in Europe, was felt in Denmark, too. The Danes were more concerned with establishing a constitutional monarchy than with stage entertainments. Besides, there was the condition of the Fun Theatre. People said that when it rained they had to sit under open umbrellas.

James and Adolph Price had always believed they were the owners of the land on which the family theatre stood, and through all the years they had paid what they thought were installments on the purchase price. When they had remitted what they assumed was the full sum, they discovered they did not have title to the plot but had been paying ground-rent. Their claim to the land was denied and the theatre, which held so many memories, was demolised in 1847.

Once again the homeless family set out on tour, this time through Jutland, and when they returned it was to Copenhagen's Casino. Here Rosa Price was the prima donna, and the old repertory of pantomimes was resumed.

By this time James and Adolph had come to the conclusion that touring was too strenuous to be continued. With no theatre of their own and with competition growing, they felt something must be done to broaden the opportunities open to their children.

August Bournonville,
after a lithograph by E. Baerentzens, 1841

It was only natural that they should look to the Royal Theatre for the solution. There, under the leadership of August Bournonville, the Danish ballet was enjoying a period of special glory.

Succeeding his father as ballet master, Bournonville had been with the company since 1829, passing on to its dancers the benefits of his own fine training under the great August Vestris in Paris. In 1847, at the age of forty-two, Bournonville had already begun to create the works that are still the pride of the Royal Danish Ballet. With his skill in the genre of the picturesque, folk-tale ballet and with Romanticism so much the spirit of the day in Copenhagen, Bournonville brought the art of dancing to new heights of popularity in Denmark. It is little wonder, then, that the Prices saw in the Royal Ballet the possibility of a secure future for their gifted children. But it is surely unlikely that, in their distressed circumstances, they could foresee how brilliant a contribution they were making to the future of the Royal Theatre.

JULIETTE

Juliette Price
in *The Sylphide*

When Bournonville returned from one of his shorter trips to Paris in the fall of 1847, the Price brothers asked him to accept their children as private pupils. Bournonville might have thought of them as acrobats and considered it presumptuous of their parents to believe there was any relationship between the dancing of the popular theatre and his own great art. However, he recognized their abundant talents. Also he remembered the lesson he had learned in 1839, when the young Lucile Grahn had asserted her independence by leaving the Royal Ballet and teaching Bournonville the wisdom of having reserves to draw upon. Then he had had the winsome and "ladylike" Augusta Nielsen to bring his creations to life, which she was continuing to do with no diminution of her lovely, lyric powers. The Prices, he realized, might some day bring new life to his art, and so he began teaching them in his private classes. He found his young pupils not only able but diligent. He was impressed by their devotion to him and their complete acceptance of his authority

(*DB,* p. 366). The affection they showed him pleased the man, who liked to think of himself in the role of patriarch of the ballet.

While the Prices were private pupils of Bournonville, they were also appearing at the Casino. It was there that some of them participated in the first Copenhagen performances of *Giselle,* just seven years after the famous ballet's Paris premiere. Among the foreign artists at the Casino then were the German ballet master Martin and Madame L. Martin-Zimmerman. With members of the Price family they produced on March 3, 1848 *Giselle or the Dance of Death.* The forty-seven-year old James Price played Giselle's father, and his sixteen-year-old daughter Amalie was Queen of the Wilis in six of the seven performances given, her cousin Sophie dancing the part once. In Copenhagen *Giselle* did not make the impression it did in other capitals of Europe, perhaps because the original choreography was not faithfully followed.

After a little more than six months of intensive training, Bournonville decided the time had come to present the first of his charges before Johan Gunder Adler, one of the two managing directors of the theatre. On March 22, 1848, he wrote to Adler that he represented Juliette, Sophie, and Amalie, "pupils of remarkable expectations." He commented that their appearance, fine aptitude, and dramatic expression would all be superior acquisitions for the Royal Theatre. He mentioned the respectability of the family, a trait which had been noteworthy ever since the Prices had first established themselves in Copenhagen. Because of this and the "good upbringing" they had had from their honorable parents, he added that there would be much to be gained for society and the community if these young people should be "withdrawn from the vagabond life." He expressed the hope that if, through his private instruction, they should have the great fortune to please the management of the theatre, they might then be *"engaged with student salary"* [the emphasis is Bournonville's] until such time as their progress rendered them "deserving of promotion and a permanent appointment." He added that King Christian VIII "with his remarkable eye for art" had interested himself in the careers of

these young artists and "most graciously promised them his royal protection" (*DB,* pp. 267-68).

Two days later Adler witnessed what amounted to an examination of the three cousins, and the following week he reported that "their dancing showed talent and charm and the Pas, they executed together, would have aroused delight in the most tasteful audience" (*DB,* p. 268). The theatre management accepted the young girls as ballet students at a salary of 100 rigsdaler annually.

Juliette, Sophie, and Amalie had done what no one would have thought possible. They had leaped upward and across the vast chasm that separated the popular stage from the Royal Theatre and had landed securely inside the regal walls. Subsequently their fathers asked that the engagement be considered temporary, hoping thereby to negotiate higher salaries at a later date (*DB,* p. 268). They were also granted permission for the girls to take part in some of the family productions, especially in benefits at the Casino. Nevertheless, the three now belonged to the Royal Theatre, and one by one the other young Prices were to follow them into its famous school and onto its great stage.

The name of Price soon began to appear on the programs of Bournonville ballets. In a fund-raising performance in the Royal Gardens for the benefit of the Survivors of the Wounded and Fallen in 1849, Valdemar had the role of a bugler. Amalie was the first to be listed on the program of a Royal Theatre first night when, on December 18, 1848, she danced as one of a trio in a hornpipe in *Old Memories or A Magic Lantern.*[3]

It was Juliette, however, who had—from the first—captured the attention of the master. Of this family of "Terpsichore's stepchildren" he wrote: "I soon had my eyes opened by the pretty aptitude, which needed only expert guidance, in order to unfold into actual talent" (*DB,* p. 266). Bournonville permitted Amalie to make her debut first, while he lavished his care on Juliette, preparing her for her first role, that of the dancer Eliza in *The Conservatory or A Proposal in the Newspaper.*[4] In this ballet Sophie created the character of Fanny, and Amalie appeared as a student. Thus the "three cousins"[5]

were united for the first time in a Royal Theatre premiere.

After the success of *The Conservatory,* Juliette Price rapidly assumed an important position in the Royal Ballet. The time was propitious, for Augusta Nielsen had reached the tragic end of her career with a performance of *Old Memories* in 1849. The audience that night, mistaking a stage property tiara for a real diadem and believing it to be a gift from her lover, Prince Frederik Wilhelm of Hesse, thought the jewel portended a marriage between the dancer and a remotely possible heir to the throne. The spectators hissed and Augusta fled. Although she did not retire until many months later, during which interval her return to the stage remained a possibility, Nielsen was forever

ABOVE: Sophie Price, left; Amalie Price, center. Valdemar Price in *The King's Volunteers on Amager*
AT RIGHT: Juliette Price. Painting by Hansen Balding, c. 1860, in the Theatre Museum, Copenhagen

lost to the Danish ballet on that February night.

The other ranking dancers at that time were Caroline Fjeldsted,[6] Petrine Fredstrup,[7] Laura Stramboe,[8] and Pouline Augusta Funck.[9] These products of the Royal School, all entirely Bournonville trained, were outdistanced by the new pupil almost from the moment of her debut. Juliette was ready, and opportunity awaited her.

1848 was a turbulent year throughout Europe, and for Denmark there was war with rebellious Schlesvig-Holstein. It was also the year the Danes crowned a new king, Frederick VII. There were changes in the ballet also. Bournonville the dancer had just retired, but Bournonville the choreographer-ballet di-

rector had many great works yet to compose; Augusta Nielsen had appeared for the last time, and for the first time the name of Price appeared on the bills of the Royal Theatre.

The Conservatory, too, marked a change for the ballet in that it was a "modern" tale with neither historical period, regional costumes, nor supernatural beings, but the lively and varied people of Paris whom Bournonville had come to know in his student days. The first act took place in a dancing school and provided opportunities for a fine display of classic technique. The second act was set in a public park, which occasioned some gay character dances, including Bournonville's somewhat disinfected presentation of the can-can.

Although launched at a moment when Denmark was stunned by military defeat, and for that reason almost not launched at all, the ballet was enthusiastically received. The music was winning, the contemporary costumes a delight, the sentimental romance pleasing, and the debutante Juliette Price a success. Writing of the event later Bournonville declared that "from this hour on she was our first solodancer" (*DB,* p. 270)—which she may have been to all intents and purposes, though in fact the rank was not conferred on her officially until 1851.[10]

In many ways Juliette Price resembled her predecessor, Augusta Nielsen. The technique of both was impeccable, of course; otherwise they would never have achieved top rank. Neither was able to portray fiery, sensuous, and impassioned roles. But each had a poetic, spiritual quality, a "soulful" look, a womanliness, and—above all—an ethereal quality, both in beauty and—most important—in floating movement, that enabled the one to assume the famous roles of the other. In 1849 the title role of *The Sylphide*[11] became Juliette's, and in 1850 she took over Célèste in *The Toreador.*[12]

It was this poetic quality that appealed to Bournonville and to the Copenhagen audiences and was, in turn, fostered by the master's training and the public's approbation. As most of the works Bournonville was yet to create were made for this particular type of heroine, the talents of master and pupil influenced one another and their careers moved forward together.

Bournonville's next two works were unsuccessful and con-

tributed little to Juliette's career. *The Irresistibles*[13] was an error of taste on the part of the choreographer, an amazonian spectacle-divertissement of a sort that was to flourish in the second half of the nineteenth century on both sides of the Atlantic, to the general detriment of the art of dance. The ladies of the ballet appeared as hussars in full regalia with the exception, of course, that voluminous ballet skirts and tights replaced the military trousers. Caroline Fjeldsted captained the troop, with Juliette Price, Petrine Fredstrup, and Pouline Augusta Funck as her lieutenants. The ladies drilled at length, passing through many precise manoeuvres, before they were mercifully permitted to dance their solos. The handsome Ludvig Gade[14] appeared briefly in the concluding ensemble as the only male dancer in the ballet.

Although she had had only a secondary part in *The Irresistibles,* Juliette danced the title role in *Psyche,*[15] which fared a bit better. Two other Prices were listed on the program, Amalie being cast as Flora and Sophie as one of her nymphs. Gade was Apollo, and Jupiter was portrayed by Andreas Füssel.[16] According to Bournonville this ballet also was an "experiment," in which "Psyche executes no school-steps, she does no pirouettes or tours de force" (*DB,* p. 272). Juliette Price was well received, but the mild, lyric nature of the ballet won neither the critical acclaim nor box-office success to warrant its playing longer than two seasons. Bournonville's final words on the subject: "To tell the truth—really entertaining I know it not to have been" (*MT,* II, 112).

With the first three-act ballet created for Juliette the careers of both Bournonville and his leading dancer took an upward turn. *Kermesse in Bruges or The Three Gifts,*[17] an immediate success in the 1850-51 season, remains in the repertory today. Drawing on his knowledge of the great Flemish painters, Bournonville gave his ballet the lively and colorful background of the saint's day festival of a cathedral church in seventeenth-century Flanders. Because of their kind hearts, three brothers (Georg Brodersen,[18] Frederik Hoppensach,[19] and Ferdinand Hoppe[20]) were granted three magic gifts by an alchemist (Füssel). The gifts were a ring, which caused the wearer to be loved by all

members of the opposite sex; a sword, which guaranteed its possessor victory in all combat, and a fiddle, which made all listeners dance.

The principal feminine role, that of the alchemist's daughter, was devised for Juliette Price. The other leading women's parts went to Amalie Price and Laura Stramboe. The delightful comedy culminated in a transformation scene in which all the familiar characters painted by the Flemish masters—nobles, townsfolk, peasants, farmers, monks, soldiers, and justices—joined in a dance to the compelling tune of the magical fiddle. Bournonville had composed an enduring work, and Juliette achieved renown in the first full-length role she had created.

Bournonville's next ballet was inspired by the first of the great world's fairs, the exposition conceived and brought into being by Queen Victoria's progressive Consort, Prince Albert. In 1851 everyone read, talked about, and saw pictures of "the eighth wonder of the world," the giant structure of iron and glass known everywhere as the Crystal Palace. Bournonville never attended the exhibition, but he was moved by descriptions of the lofty, arching building and the people who came to it from all parts of the world. His ballet, *Zulma or the Crystal Palace,*[21] was set in India for the first two acts and then took the spectator to London for the final act in Hyde Park, climaxed by a transformation to the interior of the Palace itself. Juliette Price was Zulma, the lovely and virtuous bayadère. She fell in love with Sir Edward (Füssel) and saved him from the avenging ire of Sami (Gade) and Akhbar (Wilhelm Erik Funck).[22] Caroline Fjeldsted, another bayadère, provided secondary romantic interest by falling in love with an English sailor (Edward Stramboe).[23] Scottish and English tunes were interpolated in the score, there were dances of Brahmins, of bayadères, and of Chinese, and there was a hornpipe. After the lovers were reunited at the Exposition, Bournonville, with what he referred to as "poetic license," united all the nations in the then very fashionable polka (*MT,* II, 132).

For the first time the names of four Prices were featured in the program of a Bournonville premiere. Sophie was a bayadère in two of the principal dances; Amalie, an English flower girl,

danced in a hornpipe, and for his initial created Bournonville part Valdemar joined the Messrs. Stramboe and Hoppensach in a Chinese dance. Far from being a sensuous or even spirited devidassi performing the erotic gestures of her profession, Juliette was a gentle priestess of the temple she served. She was, nevertheless, a great success and, in spite of its topicality and spurious Oriental material, *Zulma* survived for several seasons.

In the summer of 1852 Bournonville took "the Prices, my three Scandinavian Graces, together with one of their brothers [probably Julius] and Edward Stramboe" (*MT*, II, 147) to Norway, where they appeared in Christiania and on a provincial tour. The sojourn was more of an adventure to Bournonville than it could possibly have been to his young charges for whom primitive theatre conditions were no novelty.

Bournonville had a great fondness for the "brother country." He had first appeared there in 1840 when he met and admired, and in turn was admired by, the leading artistic personalities of the land. Now his work was an even greater success. He showed the Norwegians his theatrical adaptations of their national dances, and their enthusiasm was boundless. In return, Bournonville was impressed by the fresh, new art of the young country. Especially he admired the work of Adolf Tidemand, so much so that one of his paintings, *Brudefaerden i Hardanger,* provided both the idea and the title for the next Bournonville ballet in which Juliette Price was starred.

Norway was the scene of *Wedding in Hardanger.*[24] Juliette, as Ragnhild, was beloved of Halvor, a young but poor farmer, portrayed by Brodersen. Her father, however, pledged her to Ola (Gade), an arrogant and rich landowner, who had seduced Kirsti (Petrine Fredstrup). There were discoveries, quarrels, a near-death, and a dramatic rescue before the happy ending when all the couples attended the wedding of a bride played by Amalie Price. This final scene provided for the display of a set of Norwegian dances, and at the first performance one of the principal dancers was Sophie Price.

The ballet was a lasting success and provided an excellent role for Juliette. Bournonville attached special importance to this work because he felt he had taken a great step forward

Wedding in Hardanger, with Georg Brodersen, Juliette Price, and Elizabeth Larcher. Painting by Edvard Lehmann, c. 1853

in breaking away from the standardized, conventional pantomime language and replacing it with more natural gesture. For such an advance he had excellent instruments, and at the head of them was Juliette Price.

Amalie Price, however, had begun to transfer her allegiance to the dramatic wing of the Royal Theatre. She had made her

acting debut on September 5, 1852, and *Wedding in Hardanger* was the last ballet in which she created a part. Unfortunately her speech was considered inappropriate for the Royal Theatre, which she left in 1857, appearing for a decade thereafter at the Casino in roles especially created to display her beauty and charm. Ten years later she left Copenhagen for a time to tour in the provinces. Later, she returned to the dance as a teacher.

The next success for Juliette Price and for August Bournonville was *A Folk Tale*.[25] This was set in sixteenth-century Denmark: the daughter of a nobleman is reared as a fairy, and the troll, with whom she was replaced, grows up to believe she is heiress to the manor. The part of Hilda was made for the lyrical Juliette, whose delicate figure and touching mime carried with them an aura of moonlight. The imperious Birthe, unknowingly usurping Hilda's place, was effectively performed by Petrine Fredstrup. Junker Ove, her betrothed, was first played by Funck. The ballet recounted the restoration of Hilda to her rightful place as heiress of the manor and as Ove's fiancée.

From the beginning, despite economies enforced by the management, *A Folk Tale* was warmly received, and it remains in the repertory. For Juliette Price it was also a triumph, as it was for Petrine Fredstrup. No one could foresee that years later a powerful delineator of the role of Junker Ove would make the ballet a starring vehicle for a man. Among those appearing in the solo dances at the first performance was Sophie Price.

For the season of 1854-55 Bournonville composed *Abdallah*,[26] another work on an Oriental theme. This was an essay into the medium of spectacle-ballet, which was then coming into vogue throughout Europe. The lowly shoemaker, Abdallah, is granted five wishes and thereby becomes lord of a great palace. But his arrogance is such that he is reduced to his former state. Love triumphs in the finale, and Irma—his "Gazelle of Balsora"—remains steadfast. Ferdinand Hoppe was cast in the title role, and his leading lady was Juliette Price. Irma was conceived as an exotic, seductive character, but the genteel personality of the dancer molded the role into that of a tame and virtuous woman. In *Abdallah* the name of the sixteen-year-old Carl Price appeared

for the first time in a premiere cast when he created Sadi, a little Negro slave. The ballet lasted several seasons.

Bournonville's contract with the Royal Theatre terminated in the spring of 1855. He was dissatisfied with conditions there and felt that, because of his age, if he were ever to establish himself successfully elsewhere, he would have to act at once. He had spent the summer of 1854 in Vienna, where the ballet had not been to his taste because of its virtuosic display achieved at the expense of drama and poetry. However, he signed a contract with the Viennese Royal Opera Theatre for one year, beginning July 1, 1855, at a salary considerably higher than the one he received in Denmark.

Several of his Danish dancers went with Bournonville. Füssel appeared for a short period as guest artist and was well liked. Juliette Price obtained a leave of absence without pay for nine months. Although her departure saddened the Copenhagen audiences, those in the capital of the Austro-Hungarian Empire did not care for her demure characterizations. Vienna was the home of the "pagan" Fanny Elssler, whose boldness and daring had set an earthy and vital standard by which her fellow-countrymen judged the delicate Juliette to the latter's disadvantage. She must have been relieved when her contract expired on March 31 and she was free to return to the devoted admirers of her native land.

The season was a disappointment to Bournonville as well. His ballets were received favorably by the critics, but he felt he was the victim of much intrigue and that his works were not properly presented. The dancers could not understand his artistic aims, and he was not permitted to tyrannize over them as he had done in Copenhagen (*DB*, p. 290). He staged *The Toreador,* which had some success; *Abdallah,* which had none, and *Napoli,*[27] which was acclaimed. But none of the Bournonville works entered the repertory, and at the end of the year the master was as relieved to get away as his leading dancer had been.

But Julius Price, the twenty-one-year old cousin of Juliette, fared differently. The male Bournonville style made an impression where the female style did not, and Julius—who at home was thought a good dancer though he had never created a role—

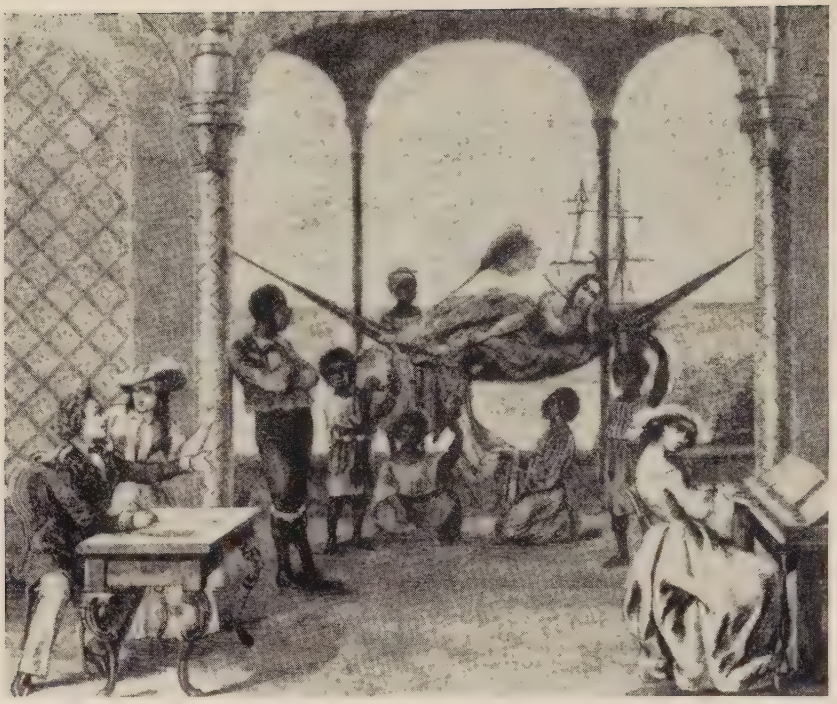
enjoyed a success in Vienna that both his cousin, the undoubted star of the Danish Ballet, and his teacher had failed to achieve. He was offered a contract with the Opera Ballet and subsequently became court ballet master and professor at the conservatory, where he remained active as a teacher until his death in 1892. His work was of such a calibre that he was awarded the Golden Cross of Service by the Emperor Franz Josef.

With the beginning of the 1856-57 season Bournonville signed a contract for five years as ballet master and choreographer and as producer of the opera in Copenhagen, and his "Ideal Dancer" continued where she had left off. Johan Ludwig Heiberg, the managing director whose economy program had previously distressed the choreographer, was ousted. The Bournonville-Price partnership looked forward to a future in which the status of the ballet would be improved.

Under these auspicious conditions, Bournonville created a divertissement entitled *The Window*.[28] Some time earlier, for one of the evenings when the Prices danced at the Casino, he had used an old trick, the mirror dance, where one performer reverses the movements of another so exactly as to give the effect of a dancer and her reflection in a looking glass. Composed for Juliette and Amalie, the dance depicted a Spanish señorita who, returning home from a ball, hears the castanets of her lover outside the window. Dancing to their sound she watches her image in the glass. For the Royal Theatre, Bournonville added a scene for the señorita, her lover, and his friends in the garden.

The Window gave the ballet master an opportunity to compose Spanish dances, which he had hoped to do for some time. Fanny Elssler had begun the fashion with her Cachucha, which became famous throughout Europe and America. In 1840 Dolores and Camprubi brought authentic Spanish dancing to Copenhagen, and their success encouraged others to follow them. Bournonville considered their dancing lascivious and felt compelled to combat this influence by extracting the "suitable" elements of Spanish dance and presenting them in an idealized manner. The perfect instrument for this endeavor was, of course, Juliette Price, and the public responded with delight.

The second divertissement, *The Serious Maid*,[29] was not a



Far from Denmark, with Juliette Price, 1860

success, and the one full-length ballet of the season was also a failure. Inspired by the visit to the Austro-Hungarian Empire, this was *In the Carpathian Mountains.*[30] The first act showed a gold mine, the second a gypsy camp, and the third depicted the wine harvest in Tokay. Perhaps it was because the colorful folk material was not well assimilated that the ballet failed, even though the last-act dances were admired. As the daughter of a tenant farmer, Juliette had a role that brought her no new laurels and, as the countess, Sophie shared in the general misfortune.

There were no new works the next season, but in 1858-59 Juliette found another great role as Rosa in *Flower Festival in Genzano,*[31] which Bournonville composed for her. The ballet had a melodramatic story, with the faithful lovers, Rosa and Paolo (Harald Scharff[32]), pitted against an evil bandit (Gade). The work ended in a procession and a series of lively, festive

Juliette Price in *Far from Denmark,* left, and in *The Valkyrie*

dances in which Sophie Price was prominent. That the ballet has been in the repertory for over a century puts it in the select group of Bournonville's best loved compositions. It was followed by a more heavily dramatic work, *The Mountain Hut or Twenty Years,*[33] another ballet set in Norway. This was less successful, and the only Price in its first performance was Sophie.

In April, 1860, no less than four Prices—Juliette, Carl, Sophie, and Valdemar—appeared on the program of the first performance of one of their master's most appealing and enduring ballets, the lively and romantic *Far from Denmark or A Costume Ball on Shipboard.*[34] The part of Rosita, a beautiful South American, went to Juliette. As the Danish lieutenant, Scharff was again her partner, while Carl Price was one of his fellow officers. In the first act, Valdemar Price took part in the Negro Dance and in the second act he changed his race again to become a red Indian in the rousing War Dance. Not to be outdone, Sophie turned

Hindu to appear as a bayadère and then became Spanish for the fandango led by Juliette. The character of Rosita once again afforded Bournonville an opportunity to compose Spanish dances as he was convinced they should be done. Juliette was thoroughly chaste and proper, and the audience—who had acclaimed the more authentic imports from Spain—found this light and coquettish, but inflexibly refined, interpretation also to their liking.

Bournonville's contract was to expire at the end of the next season. For that year he planned, as what he expected to be his last work for the Royal Ballet, a great four-act drama based on Norse legend and history, *The Valkyrie*.[35] He began to work and then presented his extensive program to the economy-conscious head of the theatre, Frederik Ferdinand Tillisch. Differences of opinion led to delay. At first King Christian VII sided with Tillisch, but later, after a direct appeal from Bournonville, he gave encouragement, though no financial support. When agreement was finally reached, it was too late to put on the ballet. Because of his dissatisfaction with conditions at the Royal Theatre, Bournonville had once again decided to resign and go abroad to work and he had signed a contract with Stockholm's Royal Theatre to begin on July 1, 1861. It seemed that *The Valkyrie* might not reach the stage, and that Juliette Price would not have another role composed for her by the master. However, Bournonville was determined to say farewell to his Copenhagen public with a great ballet and he managed to negotiate a postponement of his starting date in Stockholm until October first. With concentrated effort by everyone concerned, the premiere took place in September.

The Valkyrie was a powerful work and survived for many years. It told the story of Helge, King of the Vikings, who is loved by the Valkyrie Svava. But Odin rules she cannot be his in human life. Svava goes on the Viking expeditions with Helge, but when they return to Denmark he is killed in battle. With the other slain heroes he rises to march into Valhalla with the Valkyries and, being a mortal no longer, is united with Svava.

With the exception of the title part, all the principal roles in *The Valkyrie* went to men. In this ballet the dignity of Valdemar Price finally received the attention of Bournonville.

Although there were many women in the cast, and Sophie Price was one of several featured dancers, there was only one female name-part, and Juliette made the most of it. This was the last work Bournonville choreographed for her. Altogether, she had created leading roles in eleven out of the last twelve ballets he composed before going to Sweden—ballets that might have been quite different or might not have come into existence at all had he not had his "Ideal Dancer" to inspire him.

When he departed for Sweden, Bournonville left behind twelve ballets fully rehearsed and ready for continued performance, plus a personnel trained by himself, so that Juliette Price lacked neither suitable and sufficient roles nor outstanding support. Ludvig Gade became the director of the ballet, which ensured that excellent care would be taken of his master's works. To fill the post Bournonville had vacated, the French dancer Gustave Carey[36] was engaged. In the season of 1861-62 he produced *The Nymph and the Faun*[37] for Juliette and himself, but it was his technical virtuosity that amazed the audiences and overshadowed everyone and everything else in the ballet.

In the next season Carey gave the Royal Theatre two famous works that had been seen in most of the European capitals. The first was *Giselle,* but how much of it was the Coralli-Perrot choreography and how much of it was tempered by the hand of Carey is not known. The Copenhagen public showed sufficient interest in *Giselle* to warrant only eight performances, just one more than the Martin production at the Casino fifteen years earlier. The audiences, having recovered from their astonishment at Carey's technical feats, now had time to weigh them against the poetry of Bournonville's compositions and found it was the latter they preferred. All the expressiveness and artistry of Juliette could not save this *Giselle.*

The second work Carey introduced to the Royal Theatre was a version of Arthur Saint-Léon's *La Vivandière,* called *The Sutler-Woman's Return.*[38] Juliette was the heroine, and Scharff was her sweetheart. Carey danced brilliantly in a secondary part, while Valdemar Price was also featured. The public was not pleased. Again it is possible that the original choreography was not faithfully reproduced, although the famous Redowa, effectively danced

by Juliette and Scharff, was probably that of Saint-Léon. At the end of the season Carey's contract was terminated. Thereafter, with Juliette at the head of the company, Gade as ballet director, and Brodersen guiding the school, the master's repertory was suitably maintained until his return from Stockholm.

Back in Copenhagen, Bournonville spent the season of 1864-65 writing and keeping in touch with the theatre where his unofficial influence was felt. Gradually the theatre management had to recognize that it could not do without Bournonville. He, on his part, could not do without the theatre. Since he was pleased with the condition in which he found his ballets and with their continued popularity, he accepted a contract for the following season.

But this happy state of affairs was soon shadowed by tragedy. In a performance of *Kermesse in Bruges,* on November 22, 1865, Juliette slipped on a flower petal during a solo. Her part was assumed at once by Sophie, and Juliette managed to get off the stage before fainting. She had sprained her ankle severely. She was granted sick leave, but in the months that followed it became apparent that the injured ankle could never again bear the strain of dancing. In November, 1866, Juliette Price retired from the ballet.

She was thirty-five and at the height of her powers when she left the stage. In her later years, though confined for long periods to her arm chair, she retained her delicate grace and charm. She never married. The ballet remained her love and, at the age of seventy, she performed a last service to her then long-dead master by assisting in the restoration of *The Sylphide.*

When Juliette left the ballet, her sister Sophie continued to dance in lesser solo parts. Mathilde progressed sufficiently to dance *The Sylphide,* but the demands of the ballet were too great for her strength and she turned to painting, for which—like her father—she had a talent. Valdemar had not won recognition. Though a soloist, he performed secondary roles. One brother, Theodor, found his life work outside the theatre; he became a business man and emigrated to America (*LMC* 1). Amalie was acting in the popular theatre; Julius was established in Vienna, and Carl—who made his acting debut in 1859—was a

recognized member of the dramatic wing of the Royal Theatre. He continued to appear in ballets in roles dependent upon mime, rather than dance, and it was his mimic talent that gave him his greatest power in the drama. Like his sister Amalie he was somewhat handicapped in his speech, in his case the defect being one of insufficient volume. However, he remained in the Royal Theatre until his retirement in 1879. Another brother, Albert, also became an actor. After war-time military service in 1864 he did not go back to the Royal Theatre but became a successful portrait painter. In 1877 he returned to acting, but in the pro-

Ballet slipper of Juliette Price, c. 1860

vincial theatre rather than in Copenhagen, where he was never able to make a firm impression. He was a gentle comedian, who endeared himself to audiences outside the capital. He retired in 1910.

In 1865 James Price the second died. In the last years of his life he had played the violin for the dancing classes taught by his wife Rosa. By this time one of his legs had been amputated—the consequence of a burn caused by fireworks exploding while he was performing on a tightrope.

VALDEMAR

Valdemar Price in *Napoli,* left, and in *A Folk Tale*

With the enforced departure of Juliette only three Prices were left to the Royal Ballet. Although they remained active for some time, Sophie and Mathilde never achieved top rank. It was the yet unimpressive Valdemar who was to gain new fame for the name of Price.

Juliette had been an instant success. With Valdemar success was for many years elusive. Most young dancers can count to some extent on the attractiveness of youth and vitality, but Valdemar was quite unprepossessing in his early days. He was not a bravura dancer nor a brilliant technician and, at a time when the great Bournonville had only recently retired from the stage and his several aspiring successors were displaying their mastery of his style, Valdemar's inability to make himself noticeable consigned him to the ranks. He was thirteen when he was given the rank of aspirant and he was not promoted to that of balletdancer until July, 1856, when he was almost twenty.

Bournonville was at that time a volatile, easily excitable, and despotic teacher. It was not unusual for him to strike and cuff those young pupils who did not respond quickly and precisely nor smile readily enough. It was only his relation to the master's adored Juliette that saved Valdemar from such harsh treatment. Bournonville had created and maintained a strict, firm style based solidly on tradition. Valdemar was singular material, with an individual artistry. The resolution of the difficulty was simple: Valdemar was assigned only the most minor parts, or, more often, was relegated to the back row. As a result he was in meagre circumstances at a time when others of his family were, to varying degrees, quite successful. Socially he did not confine himself to the members of the ballet but had wide acquaintance with people outside its sphere, which gave him a broader knowledge and outlook, perhaps, than that of many of the other dancers. The closest and most influential of his friends was the actor Michael Wiehe, who—like himself—was quieter and gentler of nature than his fellows.

When Valdemar was given a role, it was generally because of someone's illness or disability. These castings were of such an emergency nature that frequently he went on in costumes as obviously borrowed as the roles. In September, 1856, he got

his first actual part as a son of the Sheik Ishmael in *Abdallah*, a character so insignificant that it was not even given a name by Bournonville, but lumped with the courtiers, shopkeepers, peasants, guards, and slaves, huddled in anonymity at the bottom of the cast of characters. In December, 1857, he was assigned the role of Dietlief in the perennial *Valdemar*.[39] Again more than a year elapsed before he assumed Stramboe's part of a young peasant in *Flower Festival in Genzano*. He made no progress after that until September, 1860, when Gade was on sick leave and unable to appear in *Wedding in Hardanger*. Valdemar stepped into the part of Ola, the arrogant, unwelcome wooer of Ragnhild. It was a principal role at last. But again there was no notable advance for a full year.

In September, 1861, when he was twenty-five, Valdemar successfully created the character Bournonville had composed for him in *The Valkyrie*. Only four months later, he got his next name part, that of Alvar, Rosita's suitor, which Scharff had created in *Far from Denmark*. Then, during Carey's tenure as ballet master, Valdemar created a role in *The Sutler-Woman's Return*. His next assignment was eventually to prove of great importance to Valdemar. In February, 1864, he first appeared as Junker Ove in *A Folk Tale*. Finally he had acquired the leading male role in a Bournonville ballet, appearing opposite his sister Juliette. He was equal to the demands of the part, and was received satisfactorily, but he was not given the acclaim that the role was later to win for him.

That year Denmark was in the throes of the war that was to end with her loss of Schlesvig-Holstein to Prussia, and the people were taking little interest in the stage. Further, the Royal Ballet itself was approaching what Bournonville termed "The Theatre Crisis." Until 1849 the theatre had been under the control of the crown. With the change to a more limited monarchy it came under an administration responsible to the Parliament and subject to the whims of politicians. A representative from the provinces could always impress his constituents by attacking the theatre as a diversion for the exclusive pleasure of the capital. The ballet was labelled an expensive luxury and a superfluous branch of art; the theatre itself was termed a needless extrava-

gance. There were many who wished to see the ballet abolished, the theatre de-nationalized and transferred to private enterprise. In such a period the adequate assumption of a major role by Valdemar Price was not considered an event worthy of much notice.

In 1865 Valdemar began to advance more rapidly. In May he first portrayed Corporal Felice in *Flower Festival in Genzano.* It was no leading part, but it did add one more to the still meagre list of roles that were his. He was sufficiently established then to appear with Juliette on the principal Scandinavian stages, and there was a tour in the summer.

The next season was an eventful one for Valdemar. In October he took over a part in *The Mountain Hut,* again a subsidiary character, but welcomed by him as extending his gallery of portraits. In the same month he went into *Napoli* and in November he danced in *Kermesse in Bruges,* all of which amounted to a flurry of activity in a career that had heretofore advanced at the average rate of one new role a year. This sudden upsurge was clouded by the injury of Juliette, although no one realized at the time that her career was over.

Although Bournonville had renounced choreography when he composed *The Valkyrie* and had returned to the theatre only to maintain the repertory and training of the dancers, he was asked by the management to provide a new ballet for the birthday of King Christian IX. Bournonville was then white-haired and sixty-one years old and had serious misgivings about risking his reputation anew. On the other hand, he was full of energy and anxious to assist his art and his artists as well as to give pleasure to his "sorely tried monarch" (*DB,* p. 308). In April, 1866, Valdemar created Caesar in the new *Pontemolle or an Artists' Party in Rome.*[40] The plot was negligible but filled with vivid episodes, ceremonial scenes, pleasing pictures, and sparkling dances. The public enjoyed the ballet and Bournonville had proved his continuing power. For Valdemar the importance of the work lay in its providing him with a fresh, new characterization instead of the usual, established part inherited from someone else.

The 1865-66 season had brought increased recognition to

Valdemar Price with Hans Beck in *Valdemar,* c. 1890. Poster announcing a performance of *Valdemar* at the Royal Theatre

Valdemar. He was not a virtuoso dancer by any standards, though he danced well enough. What the public was beginning to notice was the romantic quality of his performances. His next new role gave ample scope for him to excel in his special style.

In 1866 *Valdemar* was revived after an absence of nearly ten years. This work was a Bournonville classic, much loved and revered by the audience, but Bournonville himself found fault with it (*DB,* p. 310). It was revised and was once again a great success. With Juliette Price inactive Bournonville had no comparable, established dancer to portray the leading role. Searching, he discovered a lovely, young blonde, who had just passed into the adult school. Like Valdemar Price, she was only a competent technician, but like him she possessed a personality admirably suited to the character Bournonville had conceived. The master made adjustments in the dances to put them within the range of his new heroine, and at the opening performance of the revival, in the role first designed for the virtuoso Lucile Grahn, the sensation of the evening was the gentle, beautiful, and very eloquent sixteen-year-old Betty Schnell.[41]

Valdemar, with Ludvig Gade, left; Maria Westberg, center; Valdemar Price, right

Another great star was discovered that night. Valdemar Price was almost twice the age of his leading lady when he acquired the part of King Valdemar. His fine physique, stately bearing, and handsome face perfectly suited the regal raiment of the medieval monarch. He stepped on the stage as a ripened artist and to the thrilled audience he revealed a character whose virile passion was held in check only by his chivalrous worship of the woman he loved. In characterization he was acknowledged as superior in the role to both Bournonville and Funck (*DB,* p. 310). The Royal Ballet had found its greatest romantic lover. The next day the Price family knew it had provided the theatre with a new star. It was the first anniversary of Juliette's accident, and perhaps the realization of Valdemar's achievement made her retirement easier to accept.

In the 1867-68 season he was to create a new role. *Pontemolle* had been successful enough to obliterate any idea that Bournonville's creative powers had lessened, and the success of the revised *Valdemar* was all the encouragement he needed to resume consideration of a gigantic theme that had long tempted him. From

the great Norse legends he extracted a plot dealing with Thor's loss of his hammer and with the proposal by the giant Thrym to Freya, goddess of love. Motivating the story was the evil Loke, a devil pitted against giants and gods alike and loving only Sigyn, who never deceived him and always forgave. The project was expensive, but the management of the theatre, after some deliberation, supported Bournonville, and in February *The Ordeal of Thrym*[42] received its premiere. The ballet was a triumph for everyone concerned, and not only paid its expenses in a short time but had twenty-five performances before the end of the season. At the age of sixty-two the master had a new triumph. With savage intensity Gade portrayed the giant Thrym; the fair-haired, gently feminine Betty Schnell rose to greater heights as the soulful Sigyn, and the name of Price acquired added lustre through Valdemar's splendid performance as Thor.

The next season there were no new ballets. Bournonville, honored on the golden anniversary of his first performance, was decorated by the King with the Medal of Merit. He maintained his repertory and campaigned in the press on behalf of the theatre for new pension provisions and a new theatre building. Valdemar acquired two more roles. In *Festival in Albano*[43] he was Werner, and he got the title role in *Bellman*.[44] The excellent part of the sombre, tall Englishman in *The Toreador* became his in November, 1869.

The title role in *Cort Adeler in Venice*[45] was devised for Valdemar Price. Unfortunately the fictionalized story of a Norwegian naval hero managed to make a potentially exciting figure rather dull, and despite good performances by Valdemar and Betty Schnell, the impressive décor, and a climactic battle between the Turkish and Venetian fleets, the ballet did not succeed.

The principal role in *The King's Volunteers on Amager*[46] was also based on an actual person, Edouard Dupuy, a Swiss-German composer, singer, and adventurer, who had lived in Denmark in the early nineteenth century and had served in the Danish army. Dupuy, a dashing, romantic figure, had been exiled from his adopted country for an offense to the Queen Mother, so he could not be represented on the stage by name,

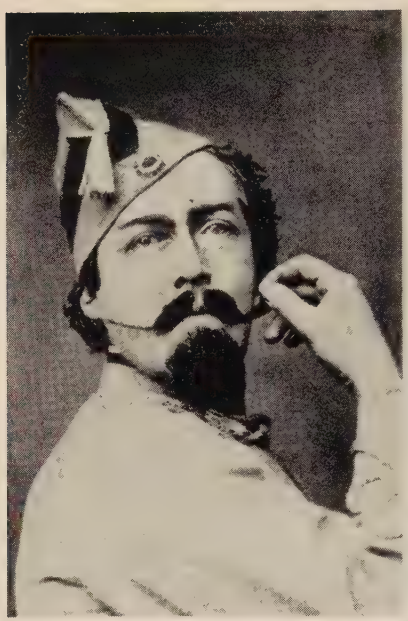
but his melodies were cleverly incorporated into the score, the character was called Edouard, his costume was that of Dupuy's regiment, and he was portrayed by the most romantic personage in the Royal Ballet—Valdemar Price. The ballet was popular and has remained in the repertory. At sixty-five Bournonville had distilled youth, merriment, and romance into a brief ballet, and Valdemar was its perfect hero.

The new work for the 1871-72 season was *A Fairy Tale in Pictures.*[47] Valdemar was Oscar, the Scots Highlander, and the dancer Rosalie was portrayed by the eighteen-year-old Maria Westburg.[48] In spite of a spectacular fire scene and a romantic rescue, the ballet disappeared after the next season.

At this time Harald Scharff suffered an injury that forced his retirement from dancing. Valdemar Price had gained such recognition in the roles of Junker Ove and Valdemar that he was considered the rightful heir of the distinguished dancer and gradually acquired a number of Scharff's parts that were dependent upon characterization or mime. The virtuoso roles went to Daniel Krum.[49] The next season brought Valdemar the leading roles in *Kermesse in Bruges* and *Napoli.* He also created the principal part of Yang Tchoong in *The Daughters of the Mandarin.*[50] Although it included a much admired chess game played with living figures, the ballet as a whole was found uninteresting.

The new theatre, for which Bournonville had campaigned for so many years was at last under construction, so no new works were composed for the next season. However, Bournonville restaged two ballets: *The Ordeal of Thrym,* which already belonged to Valdemar, and *The Toreador,* which re-appeared with Valdemar in the name part. The 126-year old theatre closed with the annual pension fund benefit on June 1, 1874. A few days later the work of razing the home of so much Danish ballet tradition was begun.

A strong and popular company made the move to the new Royal Theatre. Those who had the rank of solodancer at this time were Anna Scholl,[51] Maria Westburg, and Daniel Krum—all virtuosos whose technique had won them the ultimate promotion. But the real Bournonville exponents, whose superb



ABOVE LEFT: Ludvig Gade in *Pontemolle.* ABOVE RIGHT: Laura Stillman

mime, joined with their fine dancing abilities, made them the foremost interpreters of the master's works, were Laura Stillman, Ludvig Gade, and Valdemar Price—all with the rank of dancer.

The new theatre opened on October 15 with a program that included two tableaux arranged for the occasion by Bournonville. But the Ballet did not appear in its regular repertory until a week later, when Valdemar led the dancers as star of *The Toreador.* Not long afterward he brought Junker Ove to life in a fresh setting. While the other works had to get along in makeshift fashion with the old sets from the smaller house, *A Folk Tale* was set forth in the only new décor the company was allotted for some time. The other ballets in this first season's repertory were *The King's Volunteers on Amager* and *Kermesse in Bruges,* with Valdemar dancing the leading parts in both, and *The Conservatory,* in which he took the role of Erneste for the first time in December.

As a special highlight of the season Bournonville composed a new ballet *Arkona.*[52] Once again Danish history furnished the

ABOVE LEFT: Betty Schnell in *Valdemar.* ABOVE RIGHT: Emil Hansen.

plot, this time a twelfth-century tale culminating in a combat between the pagan Wends and the Christian Danes. Valdemar had the leading role in this first work especially constructed to fit the dimensions of the new stage. The corps de ballet was enlarged, and the plot gave rise to big scenes that drew vigorous applause at the first performance. But the plot was diffuse, and after the original impact wore off, there was not enough of interest to draw the public. In this work Carl Price was cast as the young lover.

Valdemar also created a role in *From the Last Century,*[53] an occasional piece composed to mark the setting-up of a statue of the great Danish playwright Ludwig Holberg in front of the theatre. Although popular, the ballet's special nature precluded its survival beyond the season for which it was intended.

The last ballet composed by Bournonville was *From Siberia to Moscow,*[54] inspired by his 1874 visit to Russia. The tale concerned the noble Smirnow (Valdemar Price), exiled to Siberia; his faithful daughter Nathalia (Maria Westburg), who helps him escape; the lieutenant Ivanoff (Daniel Krum), who falls in love

with Nathalia; and the Czar (Carl Price), who is so charmed by Nathalia that he pardons her father. The invention of the seventy-one-year old master was as fresh as ever, and in his final creation—which remained in the repertory until 1904—he gave the pivotal character to Valdemar.

The next season *In Carnival Time*[55] was composed by Daniel Krum, the solodancer Bournonville hoped would succeed him as choreographer. Valdemar created a principal role but, though the ballet pleased the audience because it was done in the accustomed Bournonville style, it was not sufficiently durable to stay in the repertory. Later in the season another Bournonville pupil, Emil Hansen,[56] composed *Aditi*.[57] Valdemar, as an Indian prince, starred with Maria Westburg, a temple maiden condemned to be sacrificed for supposedly blaspheming the idol she served. Of course, she was saved in the nick of time amidst national jubilation.

On November 30, 1879, Bournonville died. The great master of the Royal Danish Ballet, the man who had developed a school, a style, a repertory, and a company that were the just pride of his country, was gone.

Two evenings before his death, Bournonville had seen the debut performance of Hans Beck.[58] In the ensuing decade, because of the brilliant technique that brought him the rank of solodancer at the age of twenty, Beck gradually acceded to the first roles in the repertory. Nevertheless, Valdemar Price retained his full powers, and Beck came off second best in matters of interpretation (*DB,* p. 344).

In June, 1883, when he was nearing forty-seven, Valdemar married Cathinka Balle. She had been born one day after his twenty-first birthday.

Two years later Valdemar created the role of The Sovereign of the Green Realm in Krum's last ballet *The Fiddler*.[59] The work was given only eight performances.

The ballet was in a period of decline. Opera and drama were considered the twin arts of the Royal Theatre, and ballet a light amusement to be tolerated as a diversion. The repertory depended almost entirely on the Bournonville works, which—although still appealing to older members of the audience—

were found too romantic and insufficiently realistic by more and more of the younger people. Even so, the best Bournonville works drew well, and whenever he appeared Valdemar's superiority and authority were recognized.

A Carnival Prank in Venice,[60] one of Hansen's lesser ballets, brought Valdemar the role of a count. The last part composed for him was that of Don Juan in *The Statue,*[61] a tasteless French burlesque of the Mozart opera, which was so bad it was hissed off the stage. The ballet was given only six times, the last night to an almost empty house, but still to an accompaniment of hisses and whistles.

The same season brought a revival of *Valdemar,* this time with Hans Beck in the title role. Valdemar, now fifty-seven, made the role of King Svend a triumph.

Beck was appointed ballet master the next season, and the restudying of the Bournonville works continued. In *The Valkyrie* Valdemar was given the part of the tempestuous and intemperate Bjørn in 1894. The last important role assigned to him was that of the old violinist in *The Conservatory* in 1897. On December 8, 1901, he made his farewell appearance as King Svend in *Valdemar.*

The retirement was not voluntary, nor was it approved by press or public. Nevertheless, Valdemar Price was sixty-five. Though looking no more than fifty and in complete possession of his noble and authoritative mimetic abilities and his artistry, he was hardly of a suitable age to be playing romantic heroes. The theatre director, Count Danneskjold, claimed the move was necessitated for economic reasons. But public feeling was such that when the Count failed to appear at the farewell performance his absence was interpreted more as a precautionary safety measure than as an act of rudeness.

The house had been sold out long in advance; before the performance a steady stream of messengers and delivery men passed to and from the theatre, bearing messages, poems, gifts, wreaths, and masses of flowers. The King and his family were in the royal box, and the parquet was filled by the nobility and well-to-do, who stood in homage when Valdemar made his entrance. Juliette and Mathilde Price were seen in a dress circle

box with Valdemar's wife. Throughout the evening the applause was almost constant. Price had seldom given a more polished, imaginative, and forceful performance. His expressive resources outshone those of the actors from the dramatic wing of the Royal Theatre who appeared with him (*LMC* 5). As Astrid, Betty Hennings, who as Betty Schnell had made her debut in the same role more than thirty-five years earlier (and on the same night that Valdemar first won recognition in the title part), added an additional portion of sentiment to the evening.

When Valdemar Price stood alone on the empty stage waving his handkerchief in farewell, there were many tears. His professional career had begun sixty years earlier; he had appeared at home and abroad in pantomime, as a tightrope artist, and as a dancer for a decade before he joined the Royal Ballet, where he had become the greatest romantic figure the Theatre had produced in any of its branches. Yet on his last night he was still billed as dancer. The ballet's highest rank had never been conferred on him. The audience knew it was saying farewell not only to a gifted, virile, and chivalrous personality, but to a romantic world and to a whole era, which none of his successors could recreate. The King, with his own hands, threw a laurel wreath onto the stage.

Valdemar Price had been the strongest living link joining the Bournonville era with the threshold of the twentieth century, both on the stage and in the classroom, where actors as well as dancers benefited from his teaching. When he was seventy-one, his ruddy, youthful appearance, springy step, erect bearing, and handsome physique still brought forth comment from the press on the occasion of his birthday. A few months later he became mortally ill and, in 1908, the greatest romantic figure of the Royal Theatre died.

ELLEN

A year and a half before the death of Bournonville, when Valdemar was forty-two and at the peak of his career, Carl Price became the father of a daughter, Ellen. She entered the

school of the Royal Theatre at the age of eight and first set foot on the stage in 1886 in a performance of Heiberg's play *The Elves,* in which she appeared—prophetically—as a fairy. In the school her principal teachers were her cousin Valdemar and Hans Beck. She made her debut on January 28, 1895, when she danced in a pas de trois in *The Window.* In the same dance Gustav Uhlendorff[62] also made his debut. Henceforth, he and Ellen Price were to be partners.

Characteristics like those of her distinguished Aunt Juliette were soon evident in Ellen. A similarity in appearance could be seen, but—more important—the ladylike quality on which Bournonville had set such store was embodied again in Ellen. She was heiress to the talent, the diligence, and the respectability that had marked the history of her illustrious family.

Ellen Price in
The Sylphide

Like Juliette, she was not attuned to portraying the fiery or passionate. But the touching and gentle figures of Bournonville's creations seemed to have been made for her, and in such roles none of her contemporaries could equal her. Among her earlier Bournonville parts were those of Effy in *The Sylphide,* one of the cadets in *Far from Denmark,* and Hedvig in *Valdemar.*

In the 1890s the Bournonville repertory was being restored under the able direction of Hans Beck, who had an excellent interpreter in Valborg Borchsenius[63] for the leading roles. This period of renewal for the Danish Ballet, when both technical and artistic standards were being rapidly raised, brought great opportunities to young dancers. The number of ballet performances a season nearly trebled, and public response grew

Ellen Price in *The Little Mermaid,* left; and with Gustav Uhlendorf in *The Sylphide*

also. Both press and public took an increasing interest in the young Ellen Price.

In 1898 she received a scholarship from the Royal Theatre for resident study abroad. Her Uncle Valdemar believed the Russian school of ballet was the best in the world and ardently urged her to study in Russia. Unfortunately that country's ballet was then unknown to the rest of the world, and the heads of the theatre and the ballet master himself counseled Ellen to go to Paris. Years later she could only wonder what might have been the result had she taken Valdemar's advice (*LMC* 8.)

She gained admission to the school of the Paris Opéra, where her simplicity and lack of display so contrasted with the ostentation customary among the French dancers that they could scarcely believe she was a dancer from the Royal Danish Ballet. Her teacher, Madame Theodore, was amazed to discover in her the old French style and to learn it was yet preserved in Denmark. Ellen felt her period of study in Paris was beneficial, but it caused no immediate change in her status when she returned to Copenhagen.

At the age of twenty Juliette had been made a solodancer; Valdemar—in his more than half a century in the Royal Theatre

—never achieved that rank. At twenty-two Ellen was still a balletdancer. She had not equalled Juliette's progress; would hers be like Valdemar's? In a published interview Ellen complained about her position. She was summoned before the theatre director and reprimanded sharply for her action. But she was given an increase in salary and was promised that subsequently she would dance *The Sylphide.*

When she prepared a role, Ellen usually went to her father and played her scenes for him. Carl Price had a "good eye," and moreover he knew ballet well. His knowledge and experience made his judgment invaluable to his daughter.

In preparing for *The Sylphide,* however, Ellen wisely sought additional help from Bournonville's "Ideal Dancer" and one of the most famous interpreters of the part, her own Aunt Juliette, who was then in her seventy-first year. For these lessons, which took place in her sitting room, Juliette Price kept to the arm chair where she had been so often confined since her injury. As Ellen's bridegroom played the piano, the delicate and distinguished little lady directed with small, graceful gestures and explained the inexplicable, the "soul" of the dance, with her expressive look. At Ellen's side, assisting when necessary as one of the sylphides, was Aunt Mathilde.

The young dancer pleased her mentor and predecessor in all but the death scene, which was interrupted with the words: "Dear child! The Sylphide doesn't die like a human being, but like a butterfly, who loses the dust from its wings, when it is touched by human hands . . ." Juliette illustrated with graceful arm movements and mimic expression so that then Ellen "understood the Sylphide for the first time" (*DB,* pp. 354-55).

On September 2, 1902, with her partner—the handsome Uhlendorff—Ellen set before the Copenhagen public a new Price Sylphide. With that performance she became a star, enthusiastically acclaimed by both the audience and the press. Her mimetic abilities won more approval than her dancing. The earnest soulfulness, the "look," which had marked her portrayals in other ballets, brought the public completely under her spell in *The Sylphide.* The Romantic ballet lived again in her strange, shy, poetic expressiveness. But her Aunt Juliette did

not see her; she had stayed away from the theatre since Valdemar's farewell.

Several months after her triumph in *The Sylphide,* Ellen Price was given the rank of solodancer. Of course, she now received new roles. With *The Shepherdess and the Chimneysweep*[64] she created the leading part in a popular native composition, which achieved fourteen performances in its first season.

Ellen was now in the front rank of her profession, yet she felt that full artistic recognition had still not been given her, and several times she had considered going abroad. This idea perhaps stemmed from an offer for the Royal Danish Ballet to appear in Berlin, an offer that had to be rejected because the management would neither grant the necessary leaves of absence nor expend the sums needed to make the visit possible. There was also the success that the Danish Adeline Genée was enjoying abroad. Genée had admittedly been technically superior to the members of the resident Ballet when she had danced in Copenhagen in 1902. But the Danes found each of their leading dancers preeminent on points such as roguishness or delicacy or beauty. Ellen Price, it was granted, surpassed the triumphant expatriate in allure and grace (*DB,* p. 354). Further, family tradition bound her strongly to the Royal Theatre, as did the devotion of the Danish audiences. Then demands for a new ballet finally resulted in the formulation in 1903 of plans for the presentation of *The Little Mermaid.*[65]

From the start it was intended that the title role should go to Ellen Price, with Uhlendorff playing the Prince. But for various reasons the ballet was not ready till 1909. Unfortunately for Ellen, whenever she suggested that she might attempt new roles, she was put off with a reference to her having the lead in the forthcoming *Little Mermaid.*

Copenhagen finally saw the Russian Ballet in May of 1908, when Anna Pavlova and Adolph Bolm made their earliest tour. No complete ballets were given, but the extracts presented were enough to show the excellence of the Russian school and the classically pure technique and the warm, expressive mime that were the components of Pavlova's art. The Russian season was an enormous success with the public and with Ellen Price. She

believed much could be learned from the visitors by the Danish Ballet and not only said so privately but expressed her opinion in an interview, which was published in *The National Gazette*. Within the Royal Ballet hers was very much a minority opinion. The consensus of her colleagues was that the Russian Ballet was "acrobatic" and belonged in a circus. Even Ellen, in amazement, said: "I never knew there could be such difficult tricks in dancing" (*LMC* 7). For acknowledging the excellence of the Russians, Ellen was accused of publicly disparaging the Danish Ballet. Her viewpoint was subsequently vindicated, of course, but full recognition and appreciation of Pavlova and her compatriots did not come in Copenhagen until many years later.

Finally *The Little Mermaid* appeared. There was no tradition binding the ballet in a fixed concept, nor had the title role been molded by any of Ellen's predecessors. She was free to form the character, within the framework of Andersen's story and Beck's choreography, out of her own artistry. The fairy tale itself was both charming and dramatic in its poignant telling of the little mermaid, loved by a human prince, who cannot possess her. The music matched the story's poetry and the mystery of the world beneath the sea. The production had been costly, and the ballet's reception would determine not only whether the money had been wasted or wisely spent but also whether or not there would be any hope of considering other new productions for years to come.

On all counts *The Little Mermaid* was the greatest success the Danish Ballet had had in years. Beck had composed the work in the Bournonville style, somewhat modified and with perhaps a slight hint of Russian influence. Dance after dance was greeted with enthusiasm, and the whole ballet seemed the embodiment of youth. Ellen Price felt her appearance in the role of the Mermaid was "the greatest artistic experience" of her life, and the magic of her faltering, tender, soulful look attracted audiences for more than a hundred performances in two seasons. In 1913 the wealthy brewer Carl Jacobsen commissioned the sculptor Edvard Eriksen to preserve this shy, appealing creature in bronze. The statue stands today in Copenhagen harbor.

In the spring of 1910 Ellen Price appeared at Fahlstrøm's Theatre in Christiania, Norway. She scored a tremendous success. The only performer to receive a similar ovation in that theatre before her was Loie Fuller (*LMC* 7). The city, which had so warmly applauded her cousins almost sixty years earlier, cheered Ellen with equal if not greater fervor.

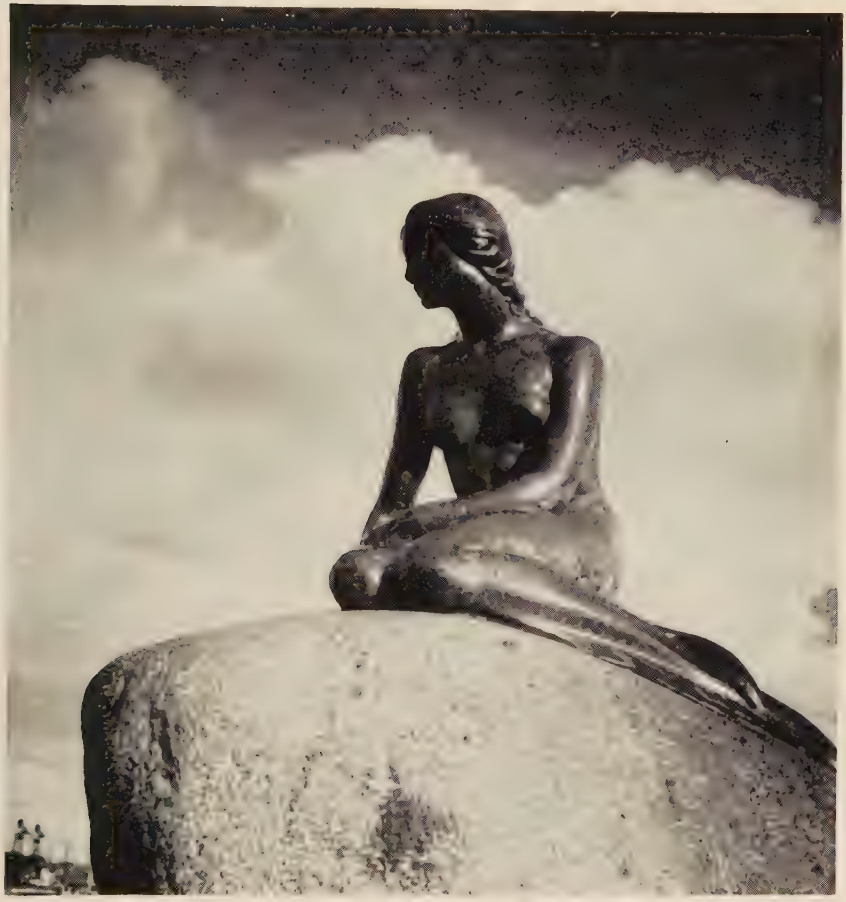
In addition to the Mermaid and the Sylphide, Ellen Price had also in her repertory such great Bournonville ballets as *Kermesse in Bruges, The Ordeal of Thrym,* and *Valdemar.* To these she added two created roles in the season of 1911-12. First she appeared in the pretty, fairy-tale idyll *Cinderella.*[66] Then there was *Pierrette's Veil,*[67] an ultra-modern pantomime having a weird, underlying mood that amounted to depravity in contrast to the healthy Bournonville staples. Hans Beck was Pierrot, Ellen was Pierrette, and the famous actor—Johannes Poulsen—was the ominous panther-like Arlechino, who caused audiences to shudder when he followed Pierrette with his burning glances.

Ellen Price left the ballet on June 1, 1913, making her farewell in *The Sylphide* and *The Little Mermaid.* She was thirty-five, the same age at which Juliette had retired. Their careers, like their abilities, had been similar, but when Ellen left the Royal Ballet she did not quit the stage. For a time she turned her attention to drama, appearing on the mainland in the Aarhus Theatre, where—among other roles—she played Hedwig in *The Wild Duck.*

On the fortieth anniversary of her debut, on February 3, 1935, Ellen Price was again seen in Copenhagen when a commemorative performance was arranged for her. At the Peoples' Theatre the capacity audience included the Royal family and, among other celebrities, both Hans Beck and Gustave Uhlendorff. Middle-aged, gray, and heavier, Ellen chose to play the Mother in the French Pierrot pantomime *The Prodigal Son,* which dated from 1890. Her daughter Isca impersonated the son, who is made a thief and card-sharper by love, and her nephew John Price was the Baron. Despite the years, it was evident that the poetry of Ellen Price's expression had not diminished.

The hour and a half pantomime was followed by dances performed by young members of the Royal Ballet. Then, as the music of Fini Henriques was played on a grand piano, Ellen rose again, for a last, brief, magical time, in the apotheosis of *The Little Mermaid.*

Her service to the ballet had not ended. As her Aunt Juliette had assisted her in reviving *The Sylphide* in 1902, so Ellen Price helped to revive the same work for the Scandinavian Ballet, under the direction of Elsa Marianne von Rosen and Allan Fridericia, for its first tour in the season of 1959-60.



The Little Mermaid in Copenhagen harbor

GENEALOGY OF THE PRICE FAMILY

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ELLEN

ELLEN JULIETTE COLLIN
B 6/21/1878 at Snekkersten
M 1. Jean Louis Eugene Etienne Xavier de Plane 6/3/1902 at Copenhagen
B 5/27/1880 at Aarhus
D 8/1945 at Bornholm
2. Aage Emil August Angelo Colding 1918 at Oster Larsker
B 8/23/1869 at Copenhagen
D 9/27/1921 at Frederiksberg (Copenhagen)
3. Jean Louis Eugène Etienne Xavier de Plane 2/11/1932 at Tonder

JULIETTE

ELISE JULIETTE CHRISTIANE
B 8/13/1831 at Copenhagen
D 4/4/1906 at Frederiksberg (Copenhagen)

SOPHIE

SOPHIE
B 1832

VALDEMAR

ADOLPH FREDERIK VALDEMAR
B 9/1/1836 at Copenhagen
D 1/4/1908 at Charlottenlund (Copenhagen)
M Cathinka Balle 6/4/1883 at Sundby (Copenhagen)
B 9/2/1857 at Kristiania

MATHILDE

MATHILDE

THEODOR

JAMES

THORVALD

AUG. CHRIS.

Leabo

FOOTNOTES—P1

Documentation is given for ballets and dancers not widely known outside of Denmark. All ballets not otherwise credited were choreographed by August Bournonville.

Abbreviations

Fp/first performance; ch/choreographer; mus/music; arr/arranged; sc/scenario; dec/décor; cos/costumes.

1. A revealing record of the versatility of these young professionals is preserved in Allessandro Stocchi's *Diario del Teatro Ducale di Parma, dal 1829 a tutto il 1840* (Parma, 1841). Carlo Price is listed as the director of the troupe. Victoria Price, ten years old and "graceful ballerina," played Pierrot in the pantomimes; Annetta Price, eight, and "ballerina seria," played heroines in the pantomimes; Giovanni, seven and an acrobat, was the Harlequin; Rosalia and Chiarina, five and four years old respectively, played the role of Cupid. The troupe performed acrobatic exercises on the tightrope and a "marvelous balancing exercise on the staircase." On one program Victoria Price executed a theme on the guitar at the same time balancing on the tightrope. Among the pantomimes presented were *The Dead Man Resuscitated (Il Morto Riscuscitato)*, *The Giant Cockerel (Il Gallo Gigante)*, and *The Golden Wand (La Verga d'Ora)*. One of their most popular dances was a Chinese Trio. Stocchi remarked: "The Price company was a welcome and memorable entertainment. What dear children!" This branch of the family also performed in Paris. In July, 1854, Clara (Chiarina), Amalie, and Rosa (Rosalia) Price—billed as the *Danseuses Danoises*—appeared at the Théâtre de l'Ambigu Comique, and in June, 1856, Clara and Rosa were seen at the Théâtre des Bouffes-Parisiens. (Information supplied by Miss Lillian Moore and Mr. Ivor Guest.)
2. *The Brazilian Ape,* a "heroic comic pantomime" had been one of the Prices successes since they first gave it, with Carl Price as the Ape, in 1828. It was the superiority of the Prices' production that was the principal cause of the failure in 1829 of Pierre Larcher's staging of Filippo Taglioni's popular ballet *Danina, or the Brazilian Ape* at the Royal Theatre, although Lucile Grahn—making her debut at the age of nine as the child—created quite a stir (*DB*, p. 191).
3. *Gamle minder eller En Laterna magica.* Fp/Dec. 18, 1848. Mus arr/Edvard Helsted.
4. *Konservatoriet eller Et Avisfrieri.* Fp/May 6, 1849. Mus/Holger Simon Paulli.
5. The *Pas de Trois Cousines* was composed by Bournonville for Juliette, Sophie, and Amalie for one of their appearances at the Casino and was later repeated many times with great success.
6. "Caroline Fjeldsted, later Kellerman [1821-1849], a dancer of considerable merit, who both at home and abroad has been approved. She combined with no little virtuosity a fine mimic talent, which particularly asserted itself in Brama and the Bayadere in 'Napoli,' in which her acting in the 2nd act positively electrified the audience and the performers." *MT,* II, 65.
7. "Petrine Fredstrup [1827-1881], the most outstanding of a theatre family, whose members all have some talent, much zeal and an exceptional intelligence. Although she has only seldom worked in the first line of the ballet's leading ladies, she yet understands how, by care and correctness, to advance the interesting sides of the smaller parts and give every dance or role a specific character. Her superb acting as the Norwegian country girl in 'Wedding' and in 'The Mountain Hut,' but principally as the troll girl in 'A Folk Tale,' stamps her as a real artist." *MT,* II, 66.

8. "Laura Stillman, born Stramboe [1830-1919], a charming personality, endowed with exceptional mimic gifts and a look of simplicity, which both pleases and convinces. Her execution of several considerable roles, such as Nina, Fenella and Asta in 'The Mountain Hut' does her understanding the greatest honor." *MT,* II, 66-67.
9. Pouline Augusta Funck (1826-1870).
10. The ranks of the Royal Danish Ballet were (and are): balletchildren, ballet aspirants, balletdancers, and solodancers. On very rare occasions a performer has been named first dancer. Bournonville was one.
11. *Sylphiden.* Fp/Nov. 28, 1836. Mus/H. Løvenskjold.
12. *Toreadoren.* Fp/Nov. 27, 1840. Mus/E. Helsted.
13. *De Uimodstaaelige.* Fp/Feb. 3, 1850. Mus/Hans Christian Lumbye.
14. "Ludvig Gade [1826-1897] belongs unconditionally to the Danish ballet's most superior forces. His line is mainly the strongly marked character-roles, as for example Svend Eriksøn in 'Valdemar,' the bandit Gasparo in 'Flower Festival,' Ola in 'Wedding,' Svend in 'The Mountain Hut' and Bjørn in 'The Valkyrie.' As ballet director he has maintained my compositions long after my retirement, and I owe it to his taste and care that they still retain a certain degree of freshness and interest." *MT,* II, 66.
15. *Psyche.* Fp/May 7, 1850. Mus/E. Helsted; dec/Christian Ferdinand Christensen, Troels Lund.
16. "Andreas Füssel [1809-1865] is one of the persons who have contributed essentially to the significance of my ballets as expressions of action and dramatic situations. He possessed both strength and dignity and a developed plastic sense; his repertory included the most varied character roles, among which the merman in 'Napoli' and The Melancholy Englishman in 'The Toreador' make two brilliant contrasts." *MT,* II, 65.
17. *Kermessen i Brügge eller De tre Gaver.* Fp/April 4, 1851. Mus/H. S. Paulli.
18. "Georg Brodersen [1819-1908] has as performing artist occupied only a modest rank, but his activities as teacher have been the more extensive. From his class has come the greatest part of the younger ballet personnel, and the knowledge and skill, which guide his whole instruction, in combination with his humanity and solicitude, can not have other than the best influence both on the pupils' technical training and on their whole moral nature." *MT,* II, 67.
19. "Ferdinand Hoppensach [1817-1878], a mime whose full worth one first learns to appreciate by seeing what is preferred in this respect in foreign theatres. As burleque only seldom has been prominent in my works, he has had the leading roles only in 'Conservatory' and in 'Kermesse'; but his lesser parts, like The Street Singer in 'Napoli,' The Fiddler in 'The Crystal Palace' and The Bellringer in 'Wedding,' are masterly types, performed with just as much taste and moderation as originality and true humor." *MT,* II, 65-66.
20. "Ferdinand Hoppe [1815-1890], at a time when the masculine dance in most of the foreign theatres had fallen into discredit, indeed even complete disgrace, has known how to assert its merit, without affectation and without exaggerated effort, by cultivating the easy, gracious style, and within the sphere that was allotted to him displayed a freshness and a natural pleasure, which everywhere, wherever he was employed as a dancer, made a stimulating impression." *MT,* II, 65.
21. *Zulma eller Chrystalpaladeset.* Fp/April 14, 1852. Mus/H. S. Paulli; dec/C. F. Christensen, T. Lund.

22. Wilhelm Erik Funck (b. 1824) came from a family of Royal Theatre dancers.
23. "Edward Stramboe, [1825-1895] like his sister, heir to a mimic talent, has in national dancing as well as in comic roles, especially Viderik in 'A Folk Tale,' defended his place as an able member of our ballet." *MT,* II, 67.
24. *Brudefaerden i Hardanger.* Fp/March 4, 1853. Mus/H S. Paulli; dec/C. F. Christensen, T. Lund; cos/Edvard Lehmann.
25. *Et Folkesagn.* Fp/March 20, 1854. Mus/Niels Wilhelm Gade, Johan Peter Emilius Hartmann; dec/C. F. Christensen and T. Lund; cos/E. Lehmann.
26. *Abdallah.* Fp/March 28, 1855. Mus/H. S. Paulli; dec/C. F. Christensen, T. Lund; cos/E. Lehmann.
27. *Napoli eller Fiskeren og hans Brud.* Fp/March 29, 1842. Mus/H. S. Paulli, E. Helsted, N. W. Gade, H. C. Lumbye.
28. *La Ventana (Vinduet).* Fp/Oct. 6, 1856. Mus/H. C. Lumbye.
29. *Den Alvorlige Pige.* Fp/Nov. 23, 1856. Mus/Andreas Frederik Lincke.
30 *I Karpatherne.* Fp/March 4, 1857. Mus/H. S. Paulli; dec/C. F. Christensen; cos/E. Lehmann.
31. *Blomsterfesten i Genzano.* Fp/Dec. 19, 1858. Mus/E. Helsted, H. S. Paulli; dec/C. F. Christensen, T. Lund.
32. "Harald Scharff [1836-1912] belongs to the ballet's latest period; he is full of life and imagination and is undeniably the best lover we have had since my own retirement." *MT,* II, 67.
33. *Fjeldstuen eller Tyve Aar.* Mus/Aug. Winding, Em. Hartmann.
34. *Fjernt fra Danmark eller Et Costumebal ombord.* Fp/April 20, 1860. Mus/ Joseph Glaeser Jr., Ferdinand Gottschalk, H. C. Lumbye, A. F. Lincke; dec/C. F. Christensen, T. Lund; cos/E. Lehmann.
35. *Valkyrien.* Fp/Sept. 13, 1861. Mus/J. P. E. Hartmann; dec/C. F. Christensen; cos/E. Lehmann.
36. Carey had studied under Bournonville in Paris. He had danced in the Vienna Opera Ballet in 1827-28, 1838-45, and 1850-54, performing—in the course of the latter period—as the partner of Fanny Elssler. In 1854-55 he danced as a soloist in the opera houses of Bologna, Milan, and Naples. He staged *Giselle* for the American ballerina Augusta Maywood in Lisbon in the 1843-44 season, and danced Albrecht for her in Vienna in 1845. After his brief sojourn as ballet master in Copenhagen, Carey later returned there as a teacher. See: *Katalog der Portrait-Sammlung der k.u.k. General-Intendanz der k.k. Hoftheater* (Vien, 1802), II, 455; Marian Hannah Winter, "Augusta Maywood," in Paul Magriel, ed., *Chronicles of the American Dance* (New York, 1948) pp. 127f.
37. *Nymfen og Faunen.* Fp/May 9, 1862. Ch/Gustave Carey.
38. *Marketænderskens Hjemkomst.* Fp/March 17, 1863. Ch/G. Carey.
39. *Valdemar.* Fp/Oct. 28, 1835. Mus/Johannes Frederik Frølich.
40. *Pontemolle eller Et Kustnergilde i Rom.* Fp/April 11, 1866. Mus arr/Vulhelm Christian Holm, A. F. Lincke.
41. Betty Schnell, later known as Betty Hennings (1850—1939). She soon left the ballet for a career as an actress, making her dramatic debut in 1870. An outstanding interpreter of the plays of Ibsen, she was especially famous for her Nora in *A Doll's House.*

42. *Trymsqviden.* Fp/Feb. 21, 1868. Mus/J.P.E. Hartmann; dec/A. Frits Ahlgrensson, C. F. Christensen.
43. *Festen i Albano.* Fp/Oct. 28, 1839. Mus/J. F. Frølich; dec/C. F. Christensen.
44. *Bellman eller Polskdandsen paa Grönalund.* Fp/June 3, 1844. Mus arr/H. S. Paulli. The Swedish poet-dramatist Carl Michael Bellman was the leading character.
45. *Cort Adeler i Venedig.* Fp/Jan. 14, 1870. Mus/Peter Heise; dec/A. F. Ahlgrensson.
46. *Livjaegerne paa Amager.* Fp/Feb. 19, 1871. Mus/W. C. Holm; dec/Valdemar Güllich.
47. *Et Eventyr i Billeder.* Fp/Dec. 26, 1871. Mus/W. C. Holm; sc/after Hans Christian Anderson ("The Steadfast Tin Soldier").
48. Maria Westberg (d. 1893) was considered outstanding as the Sylphide and as Sigyn. Her technique was thought superb, but her mime was criticized.
49. Daniel Krum (1850-1887) was made a solodancer 1874. He taught at the Royal Ballet School from 1877.
50. *Mandarinens Døtre.* Fp/April 23, 1873. Mus/W. C. Holm; dec/V. Güllich.
51. Anna Scholl, later known as Mrs. Tychsen (1853-1896). She was made a solodancer in 1872.
52. *Arkona.* Fp/May 7, 1875. Mus/J.P.E. Hartmann; dec/V. Güllich.
53. *Fra det forrige Aarhundrede.* Fp/Oct. 31, 1875. Mus arr/W. C. Holm.
54. *Fra Siberien til Moskow.* Fp/Dec. 7, 1876. Mus/Carl Christian Møller; dec/-V. Güllich, A. F. Ahlgrensson.
55. *I Karnivalstiden.* Fp/Nov. 26, 1878. Ch/Daniel Krum; mus/Axel Grandjean.
56. Emil Hansen (1843-1927) made his debut in 1861 and became a solodancer in 1876.
57. *Aditi.* Fp/March 17, 1879. Ch/Emil Hansen; mus/Frederik Rung.
58. Hans Beck (1861-1952) made his debut in 1879, was made a solodancer in 1881, and was ballet master from 1894 to 1915.
59. *Spillemanden.* Fp/May 12, 1885. Ch/D. Krum; mus/Joseph Forster.
60. *Et Karnevalsspøg i Venedig.* Fp/Nov. 9, 1890. Ch/D. Krum; mus/F. Rung.
61. *Statuen.* Fp/April 30, 1893. Pantomime. Mus/Ad. David.
62. Gustav Uhlendorff (1875-) became a solodancer in 1908.
63. Valborg Jorgensen Borchsenius (1872-1949) became solodancer in 1895 and was the partner of Hans Beck. She was considered one of the great teachers of the Royal Ballet.
64. *Hyrdinden og Skorstensfejeren.* Fp/Oct. 6, 1901. Ch/Gustav Uhlendorff; mus/August Enna; sc/after H. C. Andersen.
65. *Den Lille Havefrue.* Fp/Dec. 26, 1909. Ch/Hans Beck; mus/Fini Henriques; sc/after H. C. Andersen.
66. *Askepot.* Fp/Sept. 25, 1910. Ch/Emilie Walbom; mus/Otto Malling.
67. *Pjerrettes Slør.* Fp/March 18, 1911. Ch/H. Beck; mus/Ernst von Dohnanyi; sc/after Arthur Schnitzler.

DANCE PERSPECTIVES